Washington Park Arboretum

BULLETIN

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Washington Park Arboretum

The Arboretum is a 230-acre dynamic garden of trees and shrubs, displaying internationally renowned collections of oaks, conifers, camellias, Japanese and other maples, hollies and a profusion of woody plants from the Pacific Northwest and around the world. Aesthetic enjoyment gracefully co-exists with science in this spectacular urban green space on the shores of Lake Washington. Visitors come to learn, explore, relax or reflect in Seattle's largest public garden.

The Washington Park Arboretum is managed cooperatively by the University of Washington Botanic Gardens and Seattle Parks and Recreation; the Arboretum Foundation is its major support organization.

Graham Visitors Center

Open 10 AM—4 PM daily;
holidays, NOON—4 PM.
Closed University of Washington holidays.
The Arboretum is accessible by Metro Transit buses #11, #43 and #48. For more information: www.transit.metrokc.gov

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The Arboretum Foundation's mission is to create and strengthen an engaged community of donors, volunteers and advocates who will promote, protect and enhance the Washington Park Arboretum for current and future generations.

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ABOVE: *Carpenteria californica* is an evergreen shrub growing three to six feet tall that bears white, fragrant flowers from May through June. (Photo by Stephanie Jeter, a Seattle artist who specializes in black and white photo-portraits of plants. See her work at www.flickr.com/photos/stephpage1)

ON THE COVER: Sun, water, earth and plants—Lisa Snow Lady's "Pine Tree Sunset" captures the Arboretum's most essential components. The Seattle artist's love of botanical forms and education in landscape design inspire her colorful paintings and mixed media monotypes. Lisa will participate in the Arboretum's "Art in the Park" event on August 6; her giclee prints are sold in the Arboretum gift shop. (See www.lisasnowlady.com)

We and They

In this issue of the "Bulletin," we celebrate what our editor, Jan Whitner, calls "our most important collection": the people whose vision and passion, patience and tenacity brought this Arboretum into being seventy-five years ago, and those who have nurtured, enhanced and sustained it ever since. Some are honored and profiled in this issue; most are not. Over the course of the next year or so, we hope to share the stories of many others. Some who made this place are legendary: John Charles Olmsted and the Olmsted firm; Arboretum director Brian Mulligan and his wife, Margaret; and Joe Witt. Some, like the members of the Seattle Garden Club that raised the funds to do the first design, are largely unknown to us now. Many, like the University of Washington Botanic Gardens team of Fred Hoyt, David Zuckerman and Randall Hitchin, have worked here for decades preserving and improving this place a bit at a time. Some have volunteered for an equally long time with the Arboretum Foundation and its units to raise funds and do necessary maintenance. They all have given us the gift of this extraordinary place, and we salute them.

But, just as the Arboretum is "a dynamic collection of woody plants" renewed over time, its people are too. One day twenty-five or fifty years hence, a "Bulletin" will surely reflect on the newer members of the collection: landscape designer and University of Washington professor Iain Robertson; plantsman Dan Hinkley; and Allan Ferrin, the dedicated chair of the ambitious effort to create the Pacific Connections Garden and its five Pacific Rim forests. It is their turn to pick up the mantle to nurture and grow this great public park and garden. And, it is our turn, too.

In the past month, two of Seattle's great citizens and city builders passed away: arts czar Peter Donnelly and Stimson Bullitt, whose pioneering Harbor Steps project led to the revitalization of much of downtown. Both were personal friends and generous mentors to me, as was Stim's mother, Dorothy, whose role in helping to create this Arboretum is noted on page 28.

Early this morning, I went out to my garden to cut back last year's sword fern fronds and to meditate on this note to all of you. As I worked, I kept thinking about Peter and Stim and Dorothy—how strongly they loved this city, and how each set out to do something to make it better and succeeded. And then, I realized: It is our turn now. It is our turn to pour out our passion for and commitment to this city and this extraordinary place, to nurture and protect it, and to plant the new forests and collections that one day will be worthy companions and successors to the ones planted by the Olmsteds, the Mulligans and the Bullitts. That is truly the way to celebrate our 75th birthday.

Cheers to you all,

Paige Miller

Paige Miller, Executive Director,
Arboretum Foundation

The Arboretum's Most Important Collection

An arboretum is defined as a collection of woody plants, but perhaps its most important collection is the group of people that nurture and sustain it. Some of Washington Park Arboretum's notable nurturers are profiled below; during the next year, the "Bulletin" plans to profile others among the many individuals whose dedicated stewardship has made the Arboretum into the place we cherish today.

TWO ARBORETUM ORIGINALS

BY ARTHUR LEE JACOBSON

Esiquio Narro was born in 1914 in Mexico and immigrated at age 39 to Seattle, where he lived until his death at the age of 85. Esiquio spent most of his working years as a gardener; for 23 years he worked both at the Arboretum and on the University of Washington campus. In 1976 he retired but continued to do freelance consulting, pruning and teaching. He was exceptionally talented in each of these realms. At its prime, his North Seattle garden was an Eden, luxuriant with diverse flowers, fruit and trees.

Esiquio was an acute observer: His sharp mind was expert at analysis. People loved him because he was well informed and a superb conversationalist. I have never met anyone who could talk so well, at such length, and on such a diversity of topics. I first met Esiquio in 1979 at the Arboretum; we later became friends. I did not know for years that he was just as adept at writing as speaking.

Esiquio didn't write for publication or money; he picked up the pen because he felt compelled to express his thoughts and feelings. It was as if he were addicted to sharing whatever was on his mind, so he either talked or wrote: He couldn't keep it to himself. He wrote abundantly, and before he died, told me to publish anything I thought was worthwhile. His writings consist of essays, letters, poems, fiction, class notes, jokes, recipes and autobiographical notes, covering a vast breadth of topics—in all, amounting to 15,733 pages!

In 2004 I published a book, "Selected Writings of Esiquio Narro," the net proceeds of which are donated to the Elisabeth Miller Library, University of Washington Botanic Gardens. The book is available on my Web site, cited on the following page. ∾

Art Kruckeberg—a botanist who turned 89 in March 2009—has lived in Seattle, or nearby, since 1950. He moved from his first home in Seattle over 50 years ago, but today it remains surrounded by a

diverse, lush array of both Pacific Northwest natives and imported plants, most of them planted by him.

Art met Brian and Margaret Mullligan in 1951 and began a decades-long association with them. Unlike most botany professors (especially these days), Art has a very green thumb; he does hands-on botany. He has grown—with his late wife, Mareen—thousands of different kinds of plants and shared both propagules and information with countless people. Some of Art's plant introductions (his travels around the world were extensive) are the first of their kind to be planted in Washington state. He has donated plants to the Arboretum and other local botanical collections. He has led tours and taught at the Arboretum. He has helped in awareness raising, fund-raising and tree hugging for various causes.

To me, Art stands out not only for his great knowledge, towering height and ability to grow things, but also because he holds the broad views to which a Renaissance scholar might aspire. He is a teacher, promoter and raconteur; he co-founded the Washington Native Plant Society in 1976; and, in 1982, he published "Gardening with Native Plants of the Pacific Northwest," followed by other fine books. Unlike many scientists, his prose is felicitous and engaging to general readers. Though his license plate reads BOTANY, Art also is a geologist, horticulturist and pipe-smoking humanist. His large garden of treasured plants has been preserved as a City of Shoreline park (Kruckeberg Botanic Garden) in North Seattle. For details, visit www.kruckeberg.org, but you really should visit Art, and his garden, in person. ~

Arthur Lee Jacobson is a Seattle plant expert and writer; his Web site is http://www.arthurleej.com

NANCY DAVIDSON SHORT

By Steve Lorton

Nancy Davidson Short was a senior at the University of Washington when the Arboretum opened in 1936. By 1943 she had a budding freelance career in magazine journalism and was filing reports on the Arboretum for "Sunset Magazine."

In 1955 Nancy became the magazine's Northwest editor; under her leadership, the Arboretum benefited from thousands of column inches in "Sunset," with many of the stories having been written on her own typewriter.

Nancy also worked with early Arboretum directors Brian Mulligan and Joe Witt to bring hundreds of plants to the public's attention. "After World War II, there were so many new plant introductions—especially from Japan and Northwest hybridizers. To mention a new plant in "Sunset," there had to be a minimum of 500 plants ready for the market," she recalls. "Sunset" also published stories on technique and design. "We published items on mulching, weeding, pruning. The Arboretum became a school for our readers . . . and for me!"

Nancy has been a tireless volunteer and Arboretum Board member. She conceived and orchestrated the used book sale and the Northwest Flower and Garden Show garden contest. She has funneled money into the organization from her sources and contacts and has given what most of us would consider enormous amounts from her own funds. And she keeps going. As to the future: "We need new members, and we need young members. I want to see . . . all the Arboretum units [working on] developing membership. That's the heart of it all. We older members need to form an emeritus unit, the sole purpose of which is to increase membership and raise funds [by means of] canvassing,

free workshops, lectures and public outreach. I'd like to see 4,000 members by 2011!" And why not? That would be quite a gift to give Nancy the year before her 100th birthday. ~

Steve Lorton is the retired Northwest bureau chief of "Sunset Magazine." He has been active at the Arboretum since 1972 and currently serves on the "Bulletin" Editorial Board.

JOHN A. WOTT

By Sarah Reichard

"Is that a 'u' or an 'a'?" "No, it must be an 'e,' because this word has to be 'office,' and see how the 'e' at the end looks just like it?"

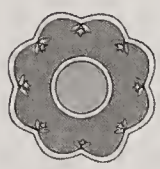
How many conversations like this did staff at the Arboretum have during John Wott's directorship? Those who could decipher his handwriting were in high demand. All was forgiven in December, however, when Dr. Wott threw his legendary Director's Christmas Open House at his beautiful home. The house was decked with boughs of holly, and a juicy ham dinner—including creamy scalloped potatoes—awaited the guests. Arboretum staff and volunteers, past and present, jammed into the house, greeting old friends.

Dr. Wott's tenure at the Arboretum was not all fun and parties. He undertook the very complicated task of developing and winning approval for an ambitious Master Plan. By his own estimates, he presented the plan to nearly 200 garden and community clubs in one year, seeking endorsement in a city that is notoriously opinionated. It took time, patience, and maybe an occasional gin and tonic, but after seven years the plan was approved by both the Seattle City Council and the University of Washington Board of Regents. Dr. Wott was soon back at the meeting table, working with others to determine the priorities for implementing the plan. Those priorities, including the five eco-geographic gardens collectively called "Pacific Connections," are creating the future of the Arboretum.

Any accounting of Dr. Wott's career with the Arboretum would be incomplete without mentioning that he mentored graduate students who themselves have gone on to impact horticulture and public gardens. Dan Hinkley has changed the face of American horticulture with his plant introductions, Scot Medbury has provided visionary leadership at the San Francisco and Brooklyn Botanical Gardens, and other students serve as directors of gardens from Kansas to South Carolina.

Well done, Dr. Wott! ~

Sarah Reichard is a University of Washington associate professor affiliated with the University of Washington Botanic Gardens (UWBG). She is head of conservation for the UWBG, curator of the Hyde Herbarium, and has been an active member of the UWBG Curation Committee.



REMEMBERING VAN

By Barbara Selemon

Richard Van Klavern, known as "Van," was the Washington Park Arboretum plant propagator from 1962 to mid -1981. He was a large-framed man with a

shock of white hair and a longish beard. Due to his appearance, Van was called upon every year to be Santa Claus at the annual holiday parties.

Since I didn't meet Van until after his years working at the Arboretum, I turned to Dean Powell—Van's replacement—for a fuller picture of this popular propagator from the past: Van was a Dutchman who came to North America after World War II, armed with a solid base of knowledge in plant growing and propagation. He practiced high work standards and insisted that the gardening staff clean off their boots and shovels prior to entering his domain, the Washington Park Arboretum greenhouse. Even though his appearance might have seemed rather stern, he had a charming side when catering to visitors and Arboretum volunteers. Dean remembers that Van would never refuse questions posed to him by the public. At times he might not know the exact answer, but instead of telling them that he would get back to them or researching the answer further, he would reply with a heavy Dutch accent, and he would use only a few English words. This seemed to impress and satisfy the visiting public, even though his replies had little substance. Van liked being a showman and was called upon monthly to be "Hat Judge" for Arboretum volunteers who worked in and around the greenhouse. The group was composed primarily of ladies who would devise homemade hats piled with flowers and greenery; Van would crown the first-prize winner. Too bad we don't have photos from these golden days!

I asked Dean if Van favored any particular plant. It seems that Van was partial to the lemon-scented geraniums that grew in the greenhouse. He would often pluck a piece from this plant to give to a curious visitor; and when Van returned for a visit to the greenhouse after his retirement, he hovered over the lemon-scented geraniums and said that he was happy to see that these plants were still there.

Richard Van Klavern became well known in the local horticultural community, and his memory still remains vivid today for those familiar with the history of Washington Park Arboretum. Among the plants we are growing for the Arboretum's new Pacific Connections Garden, my guess is that Van's favorite would be *Cardiocrinum giganteum*, or giant Himalayan lily, because it can grow 10 feet or greater and its fragrant, white, trumpet-like flowers have a powerful, sweet fragrance. It is a plant as grand as Van himself. ~

Barbara Selemon, now the plant propagator at the University of Washington Botanic Gardens, began working in the Washington Park Arboretum (WPA) in 1985. When the Douglas Research Conservatory was established at the Center for Urban Horticulture (CUH) in 1987, Barbara and the WPA plant propagation program moved to CUH and shifted to a container nursery production unit. In 2007, Barbara established the Native Plant Propagation Program at the WPA to grow native plants for use throughout the Arboretum. Blocks of native plants now grow where the old lath house structure used to shade stock plants for the collections.

DUANE KELLY

By Phil Wood

When **Duane Kelly** joined the Arboretum Foundation Board in 1991, he brought a bright light and a clear vision for the future of the Washington Park

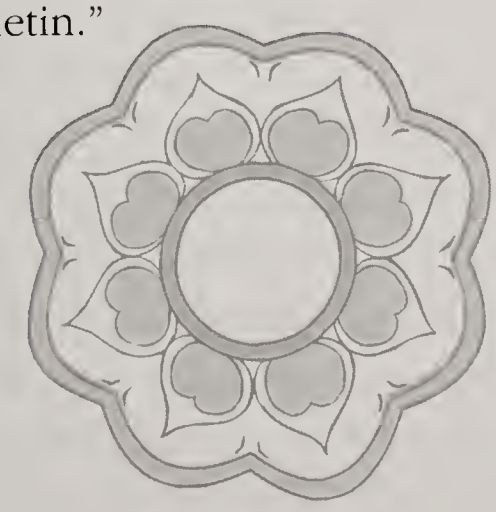
Arboretum. As chair of the Foundation's Long-Range Planning Committee, Duane championed the need for a new Arboretum Master Plan.

"The previous plan was outdated," he recalls. "With a new plan, the Arboretum had a chance for excellence." He encouraged the development of the plan while he served as the Foundation board chair from 1994 to 1996. The Seattle City Council adopted the plan in 2001, thereby laying the groundwork for the new Pacific Connections Garden, one of the plan's key components. "I am pleased that the Master Plan implementation is happening now," Duane says, "and proud of the board that made the decision in the '90s to proceed with the new plan."

Duane has not only shaped the course of the Arboretum but also the life of the horticultural community of the Pacific Northwest. With his wife Alice, he founded the Northwest Flower and Garden Show, and for 21 years the show has launched our region's gardeners into spring. Duane also made possible the annual Preview Gala that has raised much-needed funds for the Arboretum Foundation. Now Duane is moving on to other interests—playwriting among them—and plans to pass the show on to new owners.

Duane's legacy—the Master Plan—continues to attract people and support for the renewal of our beloved Arboretum. ~

Phil Wood is a garden designer and garden writer; he serves on the Editorial Board of the "Bulletin."



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Janine Anderson is a long-time Arboretum guide and member of the *Bulletin's* Editorial Board. Her article, "Ten Trees of Belize," is scheduled for the Winter 2010 issue of the *Bulletin*.

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REFLECTIONS ON THE 75TH ANNIVERSARY YEAR OF THE

Washington Park Arboretum

By Sandra Lier, Executive Director,
University of Washington Botanic Gardens

The Washington Park Arboretum, originally established in the early 1900s as one of Seattle's first parks, is a lovely, green jewel of a place. I was struck, when I first visited, with the openness of it all—looking up with no buildings interceding between me and the sky. Even today, when I am out in the Arboretum, enjoying the seasonal changes and watching the enjoyment of the many others who find compelling sights and smells in the cedars, magnolias, stewartias and azaleas, I think back to the foresight of those early Seattleites who thought to preserve this space. Compiling various parcels of land began in 1900 and continued over the years until the current 230 acres were established.

The concept for a University of Washington Arboretum was a part of University planning from the beginning of its establishment at the Lake Washington site. But it wasn't to be developed there. Hugo Winkenwerder, Dean of the School of Forestry, proposed to President Henry Suzzallo that the Arboretum be established in Washington Park. A resolution was passed by the Board of Park Commissioners in 1924 to work with the University to make the "Arboretum and Botanical Garden one of the chief centers for accurate botanical and gardening information on the Pacific Coast." Since funding was scarce, the agreement wasn't implemented until 10 years later, when an advisory committee of the City Parks and the University was established that is still in existence today. The Arboretum Foundation was created in 1935 by the Advisory Committee to raise revenues to help establish the Arboretum.

It is a wonderment to me that these early proponents of the Arboretum could harness the energies and money of Seattle and Washington state at a significantly challenging time in America—with a worldwide depression constraining resources and no coherent, detailed plan for the future. Just as our current Master Plan is being implemented project by project, as resources are found—establishment of the Washington Park Arboretum benefited from the Works Progress Administration (WPA) and the generous contributions of the Seattle Garden Club as money slowly became available. The Stone Cottage, the Gateway Pylons and the Lookout were built during this era.

Many people and organizations have been intimately involved in creating the Arboretum that we enjoy today, including the Olmsteds, James Dawson and Dr. John H. Hanley, who was the director of the Arboretum from 1938 to 1946 when Azalea Way was created. Contributions came from various garden clubs—a tradition that is still active, along with expeditions to collect known-provenance materials. Brian Mulligan was director when the Arboretum was truly developed into the landscape that we know today. At the 50th anniversary of the establishment of the Arboretum Foundation, the Graham Visitor Center was built and donated to the City of Seattle. It replaced maintenance and office facilities from the WPA era.

As we celebrate these 75 years, problems that were inherent in the early history of the Washington Park Arboretum are still evident: not enough funds to maintain the high aspirations of the professionals who sustain this beautiful place and the public that treasures it. But we are making progress in our working partnerships as we continue improving and extending both the scientific uses of the Arboretum and the enjoyment of its many gardens by the visitors to this well-loved park. ~

Please join the UW Botanic Gardens, Seattle Parks and Recreation, and the Arboretum Foundation to celebrate the platinum anniversary of Washington Park Arboretum.

75TH ANNIVERSARY SUMMER EVENTS

Olde-Time Picnic in the Arboretum

Saturday, July 18 (time TBA)

Families are invited to bring a picnic to Crabapple Meadow and enjoy old-fashioned entertainments.

Sundaes on Thursday

Thursday, July 30, 6:00 to 8:00 p.m.

Educational tours of the Arboretum, plus delicious ice cream. Sponsored by Snoqualmie Gourmet.

Art in the Park

Thursday, August 6, 5:30 to 9:30 p.m.

Local artists display works with botanical and natural history themes. Optional wine tasting.

For more information, call 206-325-4510 or visit www.arboretumfoundation.org.

The 75th Anniversary Event Series is sponsored by

Aqua Verde Café & Paddle Club
The Berger Partnership PS
The Portico Group

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A Poet's Guide to the Arboretum

By Pamela Gross

The Arboretum has always been a part of my life. But I've never experienced it the way the arborist intends: For me, it is a wilderness filled with exploration and adventures. When I was five, I skated on the frozen pond in Rhododendron Glen; in high school I scouted the same pond for *paramecia* while studying aquatic ecology. Later, my husband built a wood-frame canoe that we paddled in the Lagoon under the branches of willows and fragrant poplars, listening for the heron's "grack!" as he flew off, startled, from a perch. On dark, winter evenings, we watched owls hunt their prey in the wetlands; in spring, we walked the paths of Rhododendron Glen as shrubs and trees began to blaze green; and on summer days, we counted the wildflowers blooming in the meadows of the Union Bay Natural Area.

Seasonal pathways, sounds, smells, flora and fauna: They all lend much to the imagery found in these poems. Traced and retraced, they have taken up permanent lodging deep in the rooms of my subconscious. The images are themselves; they also are codes that can be broken to express experiences both personal and universal...

Arboretum Wetlands, Winter

❁ WHAT THE OWL KNOWS

How gliding, with its willed suspension,
its faultless grip on the fluid and loping
horizontal, ends. He would like to go on
forever, this dream that skims
the winter-brittle marsh, where dusk floats
false light on salt-grass battered brassy,
translucent, and sends the small, haunched
shadows scattering. He knows
how the soft ones wait without
knowing. How their pulses' muted
hammers tap out a simple code
that halts cold his loose flight's
stumble, renders the snub-nosed bullet
of his body helpless to impulse,
to the dizzy, granite-weighted drop.

— "Blessed Coming Off Ladders"
Ion Books, 1990

Rhododendron Glen, Spring

❁ AT THE MARCH EQUINOX

A sense of waiting—as if
for the match to be struck—so strong,
we imagine an odor of sulphur.
Headhigh thickets of salmonberry
flanking the trail's start might already
have struck their matchstick stems
against flint. Leaflets flare,
the closest green can ever come to
flame, and every visible
inhabitant nears its flashpoint: Blaze
of the Audubon warbler's raised yellow jack;
seethe of skunk cabbages' oiled lamps.
A hummingbird's buzz raddles
the dense wickerwork, his breastplate blinking
the Stay Back! Gorget's char, roused to an
orange-red coal, dims
then fans again. The green glaze
on shoulder, crown—of maple, alder—is more
suggestion than color, as if echo dared
to anticipate its word.
Blade, bud, sepal, petal, leaf.
We have wished for something like this
to happen to us. Habit, released
from its winterdrab. If we are lucky,
a burning that manages also
to salve, to heal.

— "Moon Viewing Ceremony"
State Street Press Chapbooks, 1993

Union Bay Natural Area Meadow, Summer

❁ QUEEN ANNE'S LACE

Mechlin: a simple Flemish lace, popular in the court of Queen Anne.

On roadsides, in abandoned
fields, its elaborate crochet ornaments
neglect: the tattered rounds
bestowing their perpetual fund,
an inflorescent appliqué to augment
even the poorest living. Soil stringent

as strictest belief cannot stifle
these robust celebrations. Pure Mechlin.
Sunbursts worked transparent, fine,
against the ordinary ground. Essentially,
a summer lace, most charming when worn
with the colors of August: chicory's straggly

bunting-blue spokes, winking shut
toward noon; tansy, sporting buttons of gold floss,
nubby clusters embroidered in French knots;
and loosestrife's crowded cities' spires that hiss
a fortnight's magenta flame. How many English courts
mortgaged themselves to Flemish cloisters for crass

copies of this living lace? The plain
but pretty smocking trims these meadows free. Cabriole
legs, fitting to any piece of work called Queen Anne,
support the floating, flat-capped compound umbels
on which the needlework is pillowed and spun.
And at each center, that single flower—purple
so dark it is nearly black, nearly the color of royal
blood—stains the lace where the needle,
sharper than any bee's thirst, missed the thimble.

"Chaffinch in Cherry"
by Sylvia Portillo

— "Birds of the Night Sky, Stars of the Field" The University of Georgia Press, 1995 ❧

Pamela Gross lives in Seattle; her poems appear in many magazines and collections, the latest in "The Poet's Guide to the Birds," edited by Judith Kitchen and Ted Kooser, Anhinga Press, 2009, PO Box 10595, Tallahassee FL, 32302.

Sylvia Portillo is a Seattle artist who belongs to the Guild of Natural Science Illustrators, the Pacific Northwest Botanical Artists, the Wood Engravers and Seattle's Rain City Engravers. She works with a wide variety of media and focuses on wildlife and botanical art; her Web site is www.nalt.com/sylviaportillo.

Notes on a Mother Turtle

By Katie Boehnlein

Tucked along the shores of Lake Union, the Washington Park Arboretum is one of Seattle's hidden gems that even a long-term city resident might stumble across for the first time during a Saturday afternoon bike ride. It is a 230-acre forested oasis in the middle of Seattle and seems the epitome of unbridled nature, even though it serves a scientific purpose. I have slowly learned to navigate this living museum of plants on interconnected gravel trails that wander under towering native Douglas firs and Western red cedar trees, or alongside stands of Japanese maples and rhododendrons. In the midst of this natural beauty, it is hard to believe that the Arboretum is bordered by bustling 24th Avenue, crossed through the wetlands by the 520 Bridge, and adjacent to the lively campus of the University of Washington.

During the summer of 2008, I interned with the Washington Park Arboretum School and Youth Programs. The education staff regularly conducts interpretive tours for students of all ages and backgrounds who come from Seattle and its surrounding areas with their schools and daycare centers. My work was devoted to developing and teaching curricula for natural history programs. Before working as an intern

ABOVE: Katie Boehnlein and her young charges learn about the mysteries of leaves. (Photograph by Jacob Smithers)

at the Arboretum, I had always thought that my career in the environmental field eventually would culminate in non-profit work at a conservation or preservation organization, such as the Sierra Club or the Nature Conservancy. However, now that I have spent a summer in the Arboretum, surrounded by historic trees and chattering children, my ideas about my future have changed.

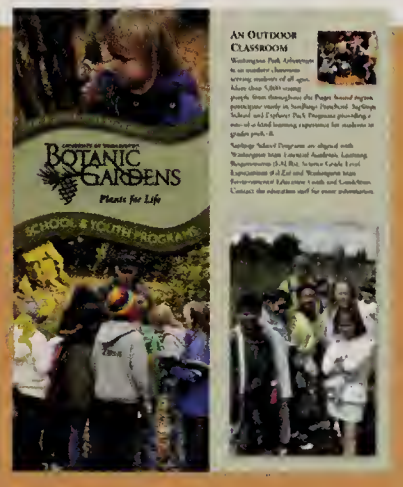
I discovered my summer job in environmental education through a grant I was given by Seattle University to do service-oriented work at an organization of my choice in the Emerald City. I e-mailed various organizations where I knew I would be able to do hands-on, direct-impact work in the community. Shawna Hartung, the University of Washington Botanic Gardens education supervisor, e-mailed me back within 20 minutes, and I took this immediate response to be an indication that I should take a bike ride down Lake Washington to explore this unknown park.

My first impression upon biking into the Arboretum was one of absolute stillness and serenity. I meandered down the winding road that cuts through the park under a lush, viridescent canopy of summer tree cover. Upon reaching the Graham Visitors Center at the end of this road and talking with Shawna, I was immediately captivated. Her dedication was contagious, and the animated passion she displayed towards her work as an educator rubbed off on me. I knew right away that this would be the right place for me.

So, there I was the next day, thrown into my role as a third grade teacher. I stood in front of a restless group of students who were antsy under the influence of sun and summer. I held a copy of the typed curriculum entitled "Water Workings" in my sweating, clammy hand, in disbelief that 20 pairs of eyes and ears were tuned to me and my knowledge. Twenty young minds as porous as 20 sponges were eager to observe first-hand the shrewdness of a Great

WASHINGTON PARK ARBORETUM YOUTH PROGRAMS

By Shawna Hartung, Education Supervisor, University of Washington Botanic Gardens



During 2008 thousands of youth from the Puget Sound area participated in preschool–12th grade programs at the Washington Park Arboretum. Students explored the Arboretum's world-class collections of trees and shrubs set amongst gardens, meadows, woodlands and wetlands through a Seedlings Preschool Program, Saplings School Program, Summer Sleuths program or using a Self-Guided Explorer Pack.

Teachers, families and students can experience the splendor of color and wildlife at the Arboretum by scheduling participation in a program for summer and fall 2009.

- Saplings School Programs are aligned with Washington State Essential Academic Learning Requirements, Environmental Goals and Guidelines and Grade Level Expectations.
- Seedlings Preschool, Saplings School and Summer Sleuth Programs are $6.00 per student for a guided program.
- Programs are popular, so book now!
- Visit our Web site for further information: www.uwbotanicgardens.org
- Please call Education Supervisor Shawna Hartung or Program Assistant Lisa Sanphillippo at (206) 543-8801 or e-mail uwbgeduc@u.washington.edu for questions or reservations.

Blue Heron, the calm of a Western Painted Turtle, the quickness of an aquatic macro-invertebrate, or the domesticated, docile nature of a mallard duck. I was so nervous during this first program that I honestly do not remember it. I was so unsure of my own knowledge—and unable, at first, to assert my authoritative voice—that I had a difficult time figuring out how to engage 20 third-graders with the educational material when there was a mile-long stretch of path ahead where they could run freely, climb trees and pick flowers.

After the first few programs, the job became steadily easier to manage. I grew more comfortable with the material I was teaching, and eventually found myself one day kneeling on the ground at the level of 12 first-graders, looking the students in the eye and asking them if they could tell me how a bat's acute sense of hearing helps it survive in the wild. I was suddenly more interested in connecting with my students and interacting with their diverse personalities than in trying to act as the disciplinarian to a child's unrestrained summer energy. This realization soon led to another: As the weeks went on, I slowly was reminded of my own childhood—as mirrored in the inquisitive, wide-eyed children I interacted with every day. With this new sense of awareness, I began to remember snippets of my first memorable experiences with nature.

When I was three and four, I attended the Portland Waldorf School. The Waldorf philosophy of education strongly believes that children learn best by intentional questioning and observation of their environments and by fostering their natural sense of wonder. I distinctly remember myself as an active preschooler; every day we painted pictures with sweeping watercolors, baked bread and played with cloth dolls. All Waldorf family celebrations followed the cycle of the seasons, living in tune with the earth's natural processes. For example, the Michaelmas celebration in late October celebrated the coming of the winter solstice and the darker days ahead. Each Waldorf student crafted his or her own lantern out of a colorful, water-colored piece of paper wrapped around a small tea-light. All of the Waldorf families congregated at a neighborhood park in the late evening, celebrating our appreciation for the coming winter season with stories and songs. The simple image I recall from this event is a sea of flickering, bobbing, illuminated pinpricks that beautifully reflected the amazement on each of our young faces. I remember clutching my lantern as I traversed the path set with candles, the only apparent sources of light amidst an endless blackness of trees and navy sky. When I left the Waldorf School and became immersed in the conventional education system, my natural sense of wonder began to disappear. No longer was my entire education focused around fostering my natural connection to the earth through observation and celebration. I was completely wrapped up in the societal norms and activities that fill an acceptable college resume: joining soccer teams, dancing at a ballet studio, learning piano, and singing in two choirs.

Animals on the Move

Sixteen years later, as a college student in Seattle, there I was—a product of over a decade of disconnection from my natural, childlike sense of wonder. One day I was leading a group of especially rambunctious middle school children on the Arboretum program entitled "Animals on the Move." We were exploring the idea of adaptation and identifying distinguishing characteristics of the numerous animals and plants that we observed in the wild. I knew from previous experience that the most exciting part of the program for the students would be dipping nets in the "Big Pond," catching macro-invertebrates and observing how they scud, glide, or shoot through their watery environment. As we neared the pond, the path edged past a bench perched on a small mound of dirt. I stopped suddenly and held my hands out to the children, who trailed behind me.

Three feet in front of me, a female Western Painted Turtle was methodically laying her eggs in a rather large hole she had dug next to the bench directly in front of us. Though I had almost tripped over her, she seemed completely unaware of our group's presence. We all stared, wide-eyed, as she laid the glistening white orbs. The students inched closer to the mother turtle, posing questions and gesturing wildly at each other, so excited were they at their discovery. One small boy squatted a foot away from the turtle for at least 15 minutes, his attention completely captivated by the turtle's actions. I was surprised at my own, identical reaction to the event—a sense of excitement I had not felt in a long time. I had never observed a turtle at such close quarters, let alone one laying eggs! I silently reveled in the experience. At the same moment, I began to question why I was surprised at my own sense of excitement. After all, the children in my group seemed so engaged with their surroundings, and so natural in their curiosity—why was I so surprised at my own, similar reaction? How did my sense of childhood wonder disappear as I got older? Recalling my experiences at the Waldorf School, a great feeling of nostalgia came over me, and I remembered, once again, the sense of freedom of expression and discovery I had experienced while carrying a water-colored paper lantern as protection from the blackness of approaching winter nights. As a four-year-old, I had learned how to observe my world by living in it; today I found myself missing this sense of wonder.

"Why [was] I surprised by my own sense of excitement?"

A greater appreciation for and acceptance of these childhood experiences came back to me this summer. I was often overwhelmed, while working at the Arboretum, by the beauty and complexity of the world around me, and I was consistently amazed at the intelligence of the children with whom I interacted all summer. At times I saw my own childhood curiosity reflected in the questions of a pig-tailed, five-year-old girl who insistently asked me about a beaver chew: "Why does that tree look like that? Did someone eat it? Will it fall over?" Or in the four-year-old boy who lagged behind the group as he squatted to examine the underside of a stray rock.

As an environmental educator, one's opportunities and resources are endless. I am amazed at the possibility of using the whole earth as my classroom, including an unsuspecting turtle propagating her species. If children are brought up to appreciate the beauty and intrinsic value of nature, then one hopes they will grow up to be more sensitive, considerate adults. The healing of our environment will inevitably come with the healing of the people that coexist within it, and this healing starts at the beginning—with fostering the natural sense of wonder and connectedness present in every child.

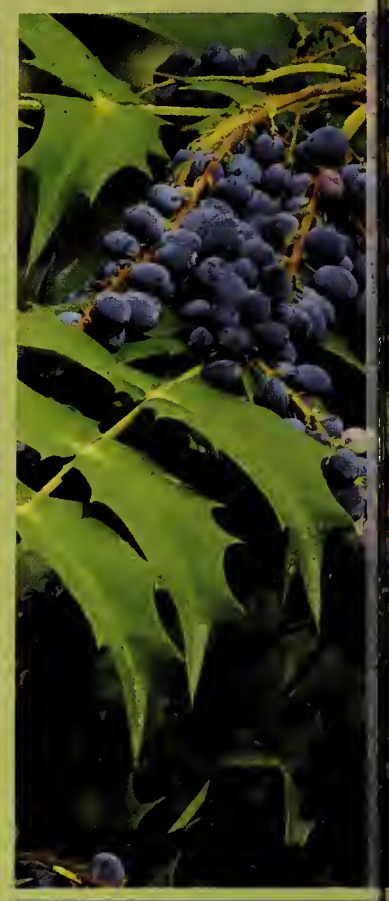
The natural world can provide a wonderful outlet for children to learn first-hand about the way our world works. Today, in our technologically-oriented world, the earth is much less of a natural classroom for molding curious young individuals than it should be. I would like to hold open this classroom to the next generation by being an educational leader and fostering outdoor, practical, exploratory learning in my students that will set them apart from their peers who are bound to video games and computer screens. I am inspired to help in moving education outside—and inspiring children to become stewards of the earth to which they are so naturally and inextricably connected. ~

Katie Boehnlein is a student at Seattle University, where she studies Environmental Studies and English. After she graduates in June 2010, she hopes to take a year off to travel and do service work before she begins her graduate studies in environmental education. Katie is originally from Portland, Oregon and has always enjoyed the outdoors, having grown up visiting the Oregon Coast and Mt. Hood.

PHOTOGRAPH BY RICHIE S

Ceanothus impressus 'Puget Blue'

Magnolia x *kewensis* 'Wada's Memory'



Mahonia x *me*

CREAM OF

Five Fabulous Garden Plants

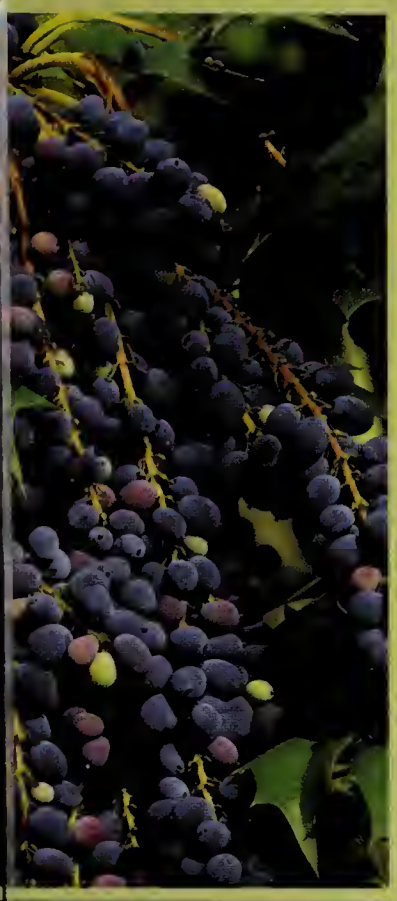
BY NIALL DUNNE A

Though Washington Park Arboretum (WPA) has never had a formal program for breeding or hybridizing new plants, it has managed to produce an impressive number of unique horticultural selections over its 75 years of operation (see "A Bibliography of Arboretum Plant Selections," page 33.) Following are brief histories and profiles of five of the most spectacular and successful of the Arboretum's introductions. Though not all widely available in the trade, they would all make excellent additions to most any size garden in the Pacific Northwest.

Ceanothus impressus 'Puget Blue'

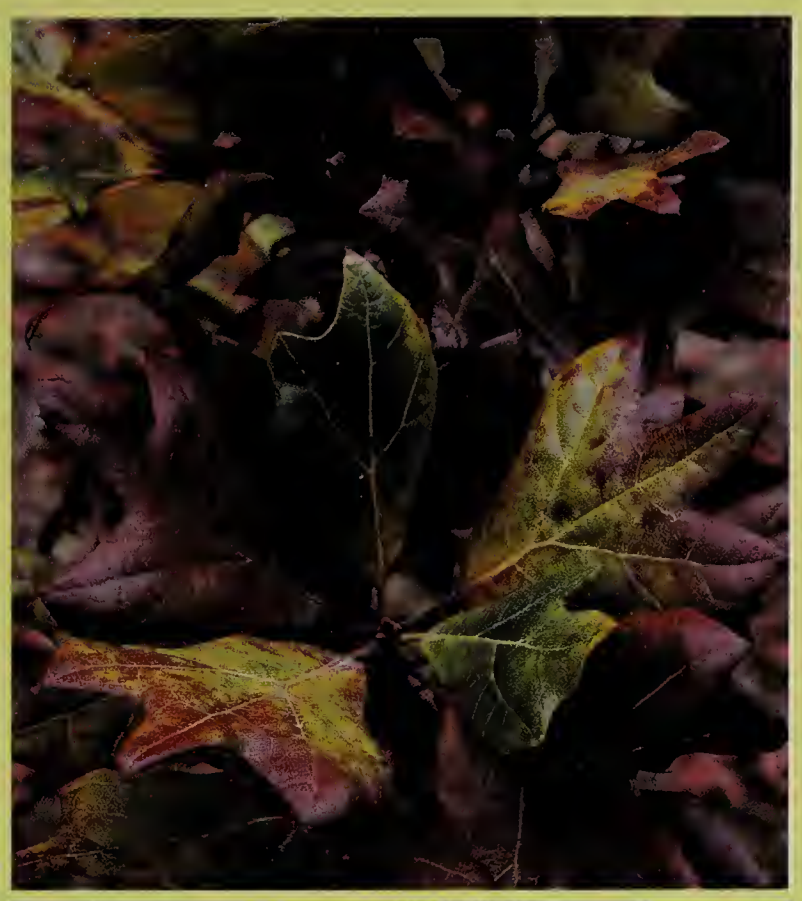
'Puget Blue' is a popular and widely available selection of the Santa Barbara ceanothus (*Ceanothus impressus*) introduced into cultivation by the Arboretum. First described in the summer 1960 issue of the "Bulletin" by Arboretum director Joe Witt, the plant was originally sent as seed to the Arboretum in 1945 by Mrs. Lester Rowntree of Carmel, California, along with seed of approximately 25 species and varieties of wild lilac (the common name for the genus *Ceanothus*). The Arboretum staff had been collecting these exciting blue-flowering shrubs since the late 1930s and growing them with varying degrees of success.

The seed that sprouted up to become 'Puget Blue' was at first assumed to have come from a different California species, *Ceanothus papillosus*—the colorfully named wartleaf ceanothus. However, once the Arboretum staff propagated and examined the plant, they decided it looked a lot more like *C. impressus*. A botanist at Stanford University was consulted, and he concurred with the staff. He also suggested that they choose a clonal name for the plant. The staff's first impulse was to name the shrub in honor of Mrs. Rowntree, but this was short-lived because it turned out she already had a



'Arthur Menzies'

Nothofagus antarctica 'Puget Pillar'



Quercus x *bushii* 'Seattle Trident'

THE CROP:

Introduced by the Arboretum

D RANDALL HITCHIN

wild lilac named after her, *Ceanothus* 'Lester Rowntree'. So they picked the name 'Puget Blue' instead—not to suggest that "blue" is how California natives feel when they transplant to Seattle, but to celebrate the shrub's beautiful bright blue flower color and commemorate its origins close to the shores of Puget Sound.

The straight species *Ceanothus impressus* is a handsome, sturdy, evergreen shrub that grows between five and nine feet tall and seven feet wide. It bears crinkled, deep-green leaves on stiff, slender stems. Short, dense clusters of deep-blue to lavender flowers appear in spring and put on a dazzling display. The plant can be somewhat temperamental in the Pacific Northwest, however, because it likes heat, lots of sun, and moderately moist to dry, well-drained soil. 'Puget Blue' differs from the straight species in its attractively arching branches, larger average size (usually eight to 10 feet tall), and clouds of bright lavender-blue flowers. In addition, it tends to be hardier and more tolerant of average garden conditions. Like another of the WPA selections, *Magnolia* × *kewensis* 'Wada's Memory', it has been recognized by the Royal Horticultural Society (in its 1971 annual show in London) as a plant of special merit. You'll find two excellent specimens of 'Puget Blue' growing on the bank above the retaining wall on the northeast side of the Graham Visitors Center parking lot.

Magnolia × *kewensis* 'Wada's Memory'

The most famous plant selection to come from Washington Park Arboretum is *Magnolia* × *kewensis* 'Wada's Memory'. Originally described in the spring 1959 edition of the "Bulletin" by then Arboretum director, Brian Mulligan, the plant came to the Arboretum in 1940 in a shipment of kobus magnolias (*M. kobus*) and other plants from a nursery in Namazushi, Japan. About a decade after the

plants arrived and were installed, one magnolia specimen that had been placed on the south bank at the top of Rhododendron Glen started to draw a lot of attention. It flowered very profusely in spring, and the individual white blossoms were much larger (up to seven inches wide) than those of any of the regular *Magnolia kobus* specimens (up to four inches wide) in the Arboretum.

Mulligan named the plant *Magnolia kobus* 'Wada's Memory', after his friend Mr. K. Wada, the proprietor of the Japanese nursery that had shipped the plants. Mr. Wada had actually visited Seattle two years beforehand, in 1957, seen the plant himself, and suggested the cultivar name to Mr. Mulligan. There's nothing in Mulligan's writings that reveals how good, bad, or indifferent Mr. Wada's memory was, but the plant has done an excellent job memorializing the nurseryman—going on to become a shining star in the magnolia firmament. From the early 1950s onwards, Washington Park Arboretum sent cuttings of the plant to public gardens and nurseries all over the U.S., as well as to gardens in Canada and the U.K, and today it's very widely grown. In 1986, the Royal Horticultural Society saw fit to give 'Wada's Memory' a top award at its annual show.

Instead of a straight-ahead selection of *Magnolia kobus*, 'Wada's Memory' is now generally thought to be a cross between *M. kobus* and another Japanese species, *M. salicifolia*, and is most often sold under the moniker *Magnolia* × *kewensis* 'Wada's Memory'. Growing up to 30 feet tall, the tree has a handsome, compact, pyramidal form. In early to mid-spring, before the foliage emerges, it is smothered in large, white, star-shaped flowers that emit a strong anise scent. As the flowers begin to fade, the tree's pointed oval leaves start to unfurl. At first, the foliage is tinged mahogany-red. It matures to medium green and then turns a rich yellow color in the fall before dropping. Easily grown in full sun and moderately moist, well-drained, humus-rich soil, 'Wada's Memory' is a tough plant that tolerates heat a lot better than many other deciduous magnolias. The original tree is still going strong on the west side of Arboretum Drive, in Rhododendron Glen. Another fine specimen can be seen on the west edge of the drive, directly opposite the *Sorbus* Collection.

Mahonia × *media* 'Arthur Menzies'

One of the best-known selections to emerge from Washington Park Arboretum is *Mahonia* × *media* 'Arthur Menzies' (or *Berberis* × *hortensis* 'Arthur Menzies', if you go by what botanists are calling it these days). First described by Joe Witt in the spring 1967 edition of the "Bulletin," the plant is named for a former supervisor of plant accessions at San Francisco's Strybing Arboretum, Arthur Menzies, who in 1961 sent seedlings raised from *Mahonia lomariifolia* plants in his garden to Washington Park Arboretum. After growing these seedlings for a year, the WPA staff noticed that one of them was—as they say on Sesame Street—not quite the same. It had foliage more reminiscent of leatherleaf mahonia (*M. bealei*), a Chinese species like *M. lomariifolia*, but a much more cold-hardy one. The Arboretum folks suspected they had a hybrid on their hands, and their suspicions were strengthened a few years later, when cold December temperatures turned all the sister seedlings into mush but left the mystery plant relatively unharmed.

Following further investigation, the WPA staff concluded that their new mahonia was indeed a chance hybrid of the two Chinese species (both of which were planted in Menzies' home garden). They named it *Mahonia* 'Arthur Menzies,' and it has gone on to become a much-admired plant in garden club circles, though some enthusiasts feel it hasn't quite gotten the widespread attention it deserves. In the trade, the plant is most often sold as a cultivar of *M.* × *media* (along with the popular 'Charity' and 'Lionel Fortescue'), implying that the parents are actually *M. lomariifolia* and *M. japonica*. Unless you're a taxonomy geek, all of this naming stuff can get confusing very

quickly, but suffice it to say that *M. bealei* and *M. japonica* are thought to be pretty much the same species (the wild type versus the horticultural form, respectively). In the end, all that really matters is that 'Arthur Menzies' is a stunning plant with some unique features.

A large evergreen shrub, it grows up to 10 feet tall and wide, and produces big, bold, compound leaves composed of numerous barbed deep-blue-green, holly-like leaflets. Spectacular sprays of fragrant lemon-yellow flowers appear atop the plant in midwinter and are magnets for Anna's hummingbirds. It is an important 'bridge plant' for overwintering hummingbirds, producing nectar in a season when little is otherwise available. The flowers develop into sumptuous clusters of grape-like, waxy, blue-purple berries by summertime. 'Arthur Menzies' is distinguished from its seed parent (*M. lomariifolia*) by its greater cold-hardiness and from its putative pollen parent (*M. bealei*) by its earlier bloom time and significantly greater vigor in the Pacific Northwest. The plant is best grown in evenly moist soil and partial shade, with protection from winter winds. Though the original selection is no longer living, a number of fine specimens can be found in the Arboretum. A particularly good one can be seen growing on the north side of the Witt Winter Garden.

Nothofagus antarctica 'Puget Pillar'

A relatively recent Arboretum introduction is 'Puget Pillar', a seedling variant of the southern beech (*Nothofagus antarctica*). Though it hasn't got the blockbuster appeal of some of our more famous selections, it is a worthy plant nonetheless. First described in the spring 1991 edition of the "Bulletin" by then-collections-curator Timothy Hohn, the plant doesn't have much historical intrigue attached to it (we just know it was acquired as a plant from the famed Hillier and Sons Nursery in Winchester, England)—but Mr. Hohn was impressed enough with the cultivar to call it "the botanical aristocrat of the species."

Nothofagus antarctica is an attractive deciduous tree native to southern Chile and Argentina. Growing up to 60 feet tall, it features a slender trunk covered with handsome, reddish-brown to chocolate-brown birch-like bark that becomes scaly and furrowed on mature trees. The branches form a graceful, layered, herringbone-like pattern. The small, crinkled, broadly oval leaves are sweetly scented and turn a russet color in fall. Small yellow-green catkins appear in summer and develop into tiny but very fragrant fruit capsules. A nice medium-sized tree for the home garden, sadly it tends—like all of us—to become wider in its habit as it ages.

'Puget Pillar' has all the fine qualities of the straight species but has a narrow, more columnar to pyramidal form and upright-growing branches. As Hohn writes, "The distinctive planar and layered branching of *Nothofagus antarctica* is still evident, but the crown is more tightly whorled, forming a narrower and fuller head." It grows best in sunny sites with acidic, loamy soils and is very drought- and wind-tolerant once established. Not available in commercial nurseries in our region, it is sometimes propagated and sold in the Pat Calvert Greenhouse at the Arboretum. The original specimen of 'Puget Pillar' can still be seen here on the small peninsula just west of Duck Bay.

Quercus × *bushii* 'Seattle Trident'

The last of our fabulous five WPA plants is the most recent introduction of them all. First described in "The Hillier Manual of Trees and Shrubs" in 2002, it is a cultivar of the venerable *Quercus* × *bushii*—a naturally occurring cross between two eastern species, black jack oak (*Q. marilandica*) and black oak (*Q. velutina*). The hybrid was originally named back in 1918 after Benjamin Franklin Bush, the Missouri botanist who first stumbled across one in Oklahoma in 1895 while on a plant collecting trip. (The ranges of the two oak

continues on page 32

An Appreciation of the Japanese Garden

By Barbara Engram

As Washington Park Arboretum celebrates its 75th anniversary, the Japanese Garden is getting ready for its 50th. Although it was not actually built until 1960, the Japanese Garden was at least a twinkle in some eyes right from the beginning. Records show that in 1937 the Arboretum Foundation invited the International Cultural Society of Japan to create a garden on a five-acre site and that the Society donated $57,000 toward the project. It was not until 20 years later, in 1957, that a team of four Japanese designers created the plan for the present garden as a gift from the Tokyo municipal government. The city of Tokyo also donated the original teahouse, which was built in Japan, dismantled, shipped to Seattle and reconstructed on site. Juki Iida, a member of the design team, came to Seattle to supervise the installation of the Garden in 1959-1960, and it was opened to the public on June 5, 1960.

The Japanese Garden is like—and unlike—the rest of the Arboretum. Like the Arboretum, it celebrates nature, and the plants within it are part of the collection that comprises the Arboretum. But it also differs in significant ways: The Arboretum is essentially a collection of plants for scientific study, and though the plants are placed in a beautiful naturalistic setting, it is not, strictly speaking, a garden. The Japanese Garden, on the other hand, focuses on and expresses design principles. Though it contains many plants native to Japan and typical of Japanese gardens, it is not these plants that make it what it is. It is a Japanese garden because it is designed according to principles that evolved over centuries in Japan.

At its heart, a Japanese garden expresses a culturally derived belief about the relation-

ship between humans and nature that differs greatly from that of western gardens. According to Shinto, Japan's indigenous religion, spirits reside in objects in nature. A magnificent stone, a monumental tree or a beautiful waterfall—each is revered as the abode of spirits or *kami*. Some of the earliest precursors of gardens in Japan were created when spaces around such objects were cleared, marked and cared for as sacred sites. Many other factors, of course, entered into the picture over the centuries, but the underlying reverence for nature remains.

An Ancient Gardening Text

This attitude is clearly expressed in the opening statements of the "Sakuteiki," a treatise almost 1000 years old and possibly the earliest work on gardening as an aesthetic expression. It opens with a listing of three basic concepts: The first advises the garden builder to "Select several places within the property according to the shape of the land and the ponds, and create a subtle atmosphere, *reflecting again and again on one's memories of wild nature.*" (Emphasis added.) The lay of the land dictates how the garden develops; the garden exists not as a shape imposed on nature, but as a form that flows from the contours and characteristics of the site and results from the cooperation of humans and nature, with nature as the guide and teacher. Our own Japanese Garden, for example, rests in a natural basin with the pond occupying the lowest level, as would occur in nature. Clearly, according to the "Sakuteiki," a garden exists as a representation of nature, or, more fully, as an expression of what we learn from nature—what we feel to be its essence. So here we see plants grouped informally, usually in odd numbers rather than in symmetrical compositions and even numbers, as is often the case in Western gardens.

The treatise goes on to add other principles, which are also as relevant today as when it was written: "When creating a garden, let the exceptional work of past master gardeners be your guide. Heed the desires of the master of the house, yet heed as well one's own taste," a suggestion as helpful now as then, and "Visualize the famous landscapes of our country and come to understand their most interesting points. Re-create the essence of those scenes in the garden, but do so interpretively, not strictly." Our garden, for example, contains a beautiful stone peninsula, exactly like one in the imperial garden of Katsura in Kyoto, complete with an identical stone lantern at the end. This is not simply an unimaginative copying of the ideas of others. Remember that until very recently in history people did not travel as we do, and such replicas were sometimes the only way to remember or even to experience the beautiful scenes of other places. They were to citizens of the day what postcards or videos are to us—mementos of beautiful places and inspiring scenes.

Even though a garden might contain an almost exact replica of a scene from far away, more frequently the strategy is to interpret what we have learned from other gardens, and especially from wild nature, in our landscapes. So at the Japanese Garden, you will find ferns in shaded woodland areas and pines in sunny spots, often near the water. This not only makes aesthetic sense; it also leads to placing plants in spots where they will do well. In wild nature, plants fend for themselves; no human gardener comes around to mulch, fertilize, water and in general pamper them into surviving in their spot. Plants grow best in spots that meet their cultural needs, and the rule that one must put the right plant in the right place is one of nature's most important lessons. I think some of the serenity we experience in Japanese gardens results from this sense of "rightness"—of things being as they are in nature and of ourselves belonging to it.

People often speak of Japanese gardens as if they are all alike, but there are a number of different types of traditional Japanese gardens. The earliest ones appeared in the

ninth century C.E., during the Heian period; they derived from Chinese models and had large sand or gravel areas extending in front of residence audience halls. From either end of such halls, covered walkways jutted outward, flanking the sandy area and leading to pavilions from which one could view adjoining ponds and islands.

The *tsubo*, or courtyard garden fits into small areas between buildings in a residential complex or even in a niche within a house. Because of the small space occupied, a *tsubo* contains only a few plants and perhaps a stone or a simple water feature. Some contain just a stone composition and no plants at all—very much like tiny Zen gardens (see below). In these gardens, less truly is more.

The tea garden surrounds the teahouse; as visitors travel through the stages of that garden, from the outer to the inner areas, they symbolically move farther away from the outside world and more deeply into the inner world of the spirit. Our own tea garden has an outer garden with a covered structure where guests sit and wait to be summoned for the ceremony. Stepping-stones lead to a gate in the inner garden that contains the teahouse. Sitting in the outer garden, the guest begins to leave the outer world behind; moving through the simple bamboo gate, the guest symbolically leaves the outer world for the world of the tea ceremony. Both inner and outer tea gardens are very simple and evoke the image of remote woodlands deep in the heart of nature, far away from the bustle of humans.

The Zen garden's austere compositions of stone and gravel support meditation developed during a time when Japan was ruled by the warrior class. The Zen concepts of inner control and serenity held special appeal for those in power. The ability, fostered by meditation, to detach oneself from the stresses at hand could prove invaluable in combat. The lack of embellishment in these gardens reflected the strong and austere spirit of the warrior. One can hardly imagine a Japanese garden without stone, and in the Zen garden, where stone often represents water and islands, the stone garden finds its purest form.

The Advent of Strolling Gardens

Our Japanese Garden is a stroll garden, of the type that arose during the Momoyama period in Japan (1568-1600). These were large gardens that developed on the estates of the landed gentry. This period of Japanese history was one of relative peace, with the result that estates were passed from one generation to the next without the destruction that accompanies warfare. Gardens were built and enlarged, and neighboring lands were annexed, resulting in gardens much greater in size than in previous eras. Until that time, gardens were built for viewing from within the residence or from porches that overlooked them. For instance, one enters the Zen garden only for maintenance—to clean and rake gravel, a simple and repetitive task that can, in itself, be meditative. The small *tsubo* gardens are viewed primarily from various rooms of the house, or from covered walkways joining different buildings. One did pass through a tea garden, using a stone pathway, but only as a symbolic journey away from the cares of the outside world and into the world of tea.

But as estates—and the gardens they contained—grew larger, the garden became a place to enter. One strolled through it on meandering pathways, and often, upon rounding a turn or passing through a gate, experienced new and unexpected vistas. Different parts of the garden represented different areas in nature, and a visit to the garden symbolized a journey. Overall, the stroll garden owes much of its design aesthetic to the tea garden, and stroll gardens often contain one or more teahouses with their associated gardens.

At the main gate to our Japanese Garden, you first enter the "forest." As you walk along the path, rhododendrons, maples and other trees rise above you. On the right is a *kare*

san sui, or dry stream bed—a feature reminiscent of stone and gravel Zen gardens in that it evokes a water scene without actually using water. (Though this stream was constructed as a dry garden, it is placed at the lowest level in its area, so that in times of heavy rain and occasional flooding it becomes an actual stream, emptying into the garden's pond—a bit of proof that the original designers did well their job of imitating nature.) At the fork in the path, moving to the left leads to the "mountain" area, a hill containing the largest stone in the garden placed next to the highest waterfall. Water cascades down the hillside and into the pond. The right fork of the path leads along the east side of the garden through the "forest" and finally opens up to a view of the pond that represents the sea. On the left you see the stone peninsula that represents the one at Katsura imperial villa, described earlier, and across the water, the teahouse, the orchard and the moon-viewing platform.

Far across the pond, tucked beneath trees on a hillside near the west boundary of the garden, is a small rustic structure, the *ayzumaya*. Many stroll gardens include such primitive structures, where one can rest and view the garden. Most consist of a simple roof protecting a bench and are constructed using unpolished, rustic materials. In our structure, the construction of the roof is revealed, the posts are made of cedar trunks stripped of bark, and the sides are open to views in all directions. From the *ayzumaya*, one looks over the pond and sees the eastern gate and the hillside of the Arboretum beyond. This is a classic example of *shakkei*, or "borrowed scenery"—a Japanese technique for enlarging the sense of the garden, and an approach often used in Northwest gardens to incorporate views of surrounding mountains and lakes.

As you continue along the eastern pathway, you reach the eastern gate. Located at roughly the center of the pond on the eastern boundary of the garden, this gate was actually planned to be the garden's main entrance, but lack of space for a ticket booth or parking led to the decision to move the entrance to its present location at the south end. Entering from the eastern gate, the visitor would first see formal, upright pine trees and two bridges leading across the lake to the west side of the garden, with the teahouse and its garden on the far left. Farther from the gate, the forms of the pine trees change to informal, irregularly twisted shapes. Typically, in Japanese garden designs, formal plantings are placed near areas of human use and habitation; as one moves farther away from human-dominated space, the plantings and design become increasingly naturalistic and informal in style.

To the north of the bridges is Turtle Island, named for a traditional style of island in Japanese gardens, not for the turtles which are usually seen sunning themselves on the stones at the island's edges. Near Turtle Island, a tall lantern stands in the water to mark the entrance to the areas that evoke a harbor and

a village at the north end of the garden. The stones at the pond's edge change at this point—from naturally shaped stones laid in irregular lines to dressed stones in straight lines, indicating that one has left the world of nature and entered the world of humans. The original plans for the Japanese Garden called for a pavilion at the top of the hill at the north end, commanding a panoramic view of the garden and the teahouse.* In a traditional Japanese estate, this would have been the site of the family's residential complex, commanding the best view of the gardens; in a village, it would be the spot occupied by the local ruler.

A Japanese stroll garden is meant to be experienced at leisure. It offers the opportunity to enter nature, to move slowly, pause, leave the outer world and enter the garden. So, by all means, come to the Arboretum's Japanese Garden to stroll and see the rhododendrons and azaleas in the spring, the wisteria in early summer and the maples in fall. But come also to step into another world, another time, another place. Experience the world of the garden as a place where spirits abide. ~

Barb Engram received a degree in landscape design from Edmonds Community College and attended seminars on Japanese garden design in Kyoto. She has volunteered at the Arboretum for 15 years, both as a guide and as a leader of workshops on pruning maples and pines. She works as a landscape designer, consultant and project manager.

*** Steve Garber, chair of the Japanese Garden Advisory Council notes: "The pavilion is the sole remaining part of the original garden plan that remains unbuilt, but it is the Advisory Council's goal to realize its construction in the years ahead."**

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The Architect, the Landscape Architect and the Arboretum

By Joan Hockaday

A little-known story of the beginnings of the Arboretum

Seattle architect Charles W. Saunders—best-remembered today as the designer of Denny Hall on the University of Washington campus—gets little credit for bringing the Olmsted Brothers landscape architecture firm to Seattle in 1936 to design the Arboretum's General Plan. But without Charles Saunders' active participation, the Olmsted firm might never have been chosen to design it.

The relationship between Saunders and the Olmsted Brothers had begun much earlier, in spring 1903, when architect Saunders was an energetic member of the Seattle Park Board and landscape architect John Charles Olmsted had just arrived in Seattle from Brookline, Massachusetts, where the headquarters of the Olmsted Brothers firm was located. Olmsted had been commissioned by the Board to develop a master plan for all of Seattle's city parks; it was to include the design of a system of boulevards that would connect the parks in a harmonious style.

Saunders—who had Massachusetts roots—was raised in Cambridge, near Brookline, where Olmsted's brother taught landscape architecture at Harvard. The two men struck up an immediate friendship as they tramped together through city parks while surveying land for the master plan. The relationship, both personal and professional, lasted a lifetime, based partly on their shared views on park design and city planning. (Their decades-long correspondence is now housed in the Library of Congress.)

After the firm's Seattle park master plan was released to general acclaim, Olmsted and Saunders (who was now president of the park board) pressed hard for the city to purchase more land on the immediate west boundary of Washington Park—the future home of the Arboretum and the west edge of what was to become Lake Washington Boulevard inside the park. Olmsted also suggested a secondary road through the park, but neighbors near the proposed route objected.

ABOVE: Seattle architect Charles W. Saunders in the 1920s. (Secretary of State Archives, Olympia, Washington) **RIGHT:** Denny Hall on the University of Washington campus. (Frederick Law Olmsted National Park Service, 'Fairsted')

Saunders and Olmsted wanted to make a master plan for the entirety of Lake Washington Park, but only the boulevard went in at this time, leaving the upper park (which was to be the future site of the Arboretum) unplanned. In 1934, Saunders would alert the Olmsted Brothers to plans stirring in Seattle that would affect the upper park.

The 1909 Alaska-Yukon–Pacific Exposition

In the years between 1903 and 1934, Saunders and Olmsted also worked together on the grand 1909 Alaska-Yukon- Pacific Exposition, which was sited on the University of Washington campus. Olmsted designed the remarkable "Rainier Vista" (a wide strolling boulevard that cut through the south campus and is still the defining design element on the University of Washington campus), while Saunders designed the startling Forestry Building that was, sadly but necessarily, torn down in the 1920s.

Saunders continued his architecture practice through the twenties and most of the thirties, but still took time to represent Seattle in the Washington state legislature—all the while keeping up correspondence with the Olmsted firm.

John Charles Olmsted returned to Seattle from his headquarters in Brookline a dozen more times, especially in his role as a designer of the Alaska-Yukon-Pacific Exposition, after completing the Seattle master park plan. Accompanying Olmsted to Seattle for work on the Exposition was a young, recently hired associate named James Frederick ("Fred") Dawson. When John Charles Olmsted died in 1920, Dawson became the firm's representative in the western United States. Dawson himself came from a landscaping background, being the son of Jackson Thornton Dawson, the able, long-serving head gardener of Boston's famous Arnold Arboretum. It was Dawson whom Saunders contacted in June of 1934, telling him that new plans were astir for

ABOVE: The Friends of Seattle's Olmsted Parks (FSOP) visits the Arboretum in May 2008. (Photograph by author) **LEFT:** The Forestry Building was built on the University of Washington campus for the Alaska-Yukon-Pacific Exposition of 1909. (Author postcard collection)

the development of an arboretum in Washington Park.

Saunders explained that although the city budget was suffering under Depression-era cutbacks, extra emergency funds were flowing from the government—funds that might be used to develop the Arboretum. Just before Charles Saunders sent his news to the Olmsted firm, another former Seattle client of the Olmsted Brothers made the first tentative move on behalf of the Arboretum.

Dorothy Stimson Bullitt is Appointed to a Depression-Era State Board

Luckily for the Arboretum in embryo, in 1933 Dorothy Stimson Bullitt accepted a post on the state Emergency Unemployment Relief Commission from Governor Clarence Martin. "We met in the Capitol, next to the governor's office," Mrs. Bullitt is quoted in her biography, "Dorothy Stimson Bullitt: An Uncommon Life," by Delphine Haley. "Our meetings were . . . long and full of pressure from people trying to convince us that their projects should be funded." The Washington Park Arboretum, despite its non-emergency status, made it onto the final list for the Board's consideration.

"They [emergency funds] covered four parts of the state, and we chose them partly that way. The bridge, the dam, and the irrigation [in other parts of the state] were necessities. The Arboretum wasn't, but we needed some project in the densest population area of the state . . . [so that] a man could take his lunch pail, get on a bus, work with his hands, and then go home to his family for dinner," Dorothy Stimson Bullitt recalled.

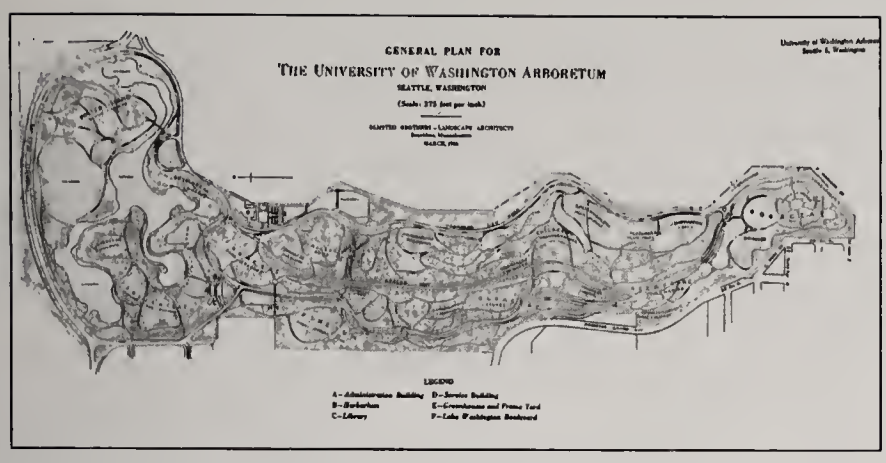
"We chose the Arboretum not for growing plants and trees, but to employ untrained men who could live at home and work in the city. It had a beautiful location, but it needed the best design, and there were not funds for a designer. So the garden clubs joined together. They gave women's teas and floral competitions, and they raised the money to hire the best designers in the country—the Olmsted brothers . . . Then we put city people to work—there was no machinery—with a spade or a shovel, landscaping, planting, and making paths. That's the one thing I am proudest of doing," Dorothy Stimson Bullitt said.

James Frederick Dawson, left, top row, with his family in 1901 at Boston's Arnold Arboretum. (Photograph courtesy of Charles Dawson and family)

Saunders Hatches a Plan

Charles Saunders had always remained an advocate for bringing back the Olmsted firm to design the Arboretum. But in 1934 there was no money to commission a design—and a hint was abroad that there would be a nationwide competition for a future Arboretum plan—so Charles W. Saunders hatched a plan of his own to ensure that the city would hire the Olmsted firm.

Saunders had just retired from his position as a state representative. But he went to work on his constituency again—the garden clubs, the University, the City government—whomever he felt needed to be convinced. His hand-written letters to the Olmsted firm express his excitement at the prospect of hiring this prestigious landscape architecture firm again, this time to design the plan for the nascent Arboretum. He also suggested strategies for winning the assignment: "It occurred to me that with your firm's relation to the Wash. Dept's



The 1936 Olmsted Plan for the Arboretum. (University of Washington Libraries, Special Collections)

demands in similar work [the Olmsted Brothers having just completed a plan for the state capitol grounds in Olympia] there might be a chance to work in a commission," he wrote.

On Saunders's advice, Dawson also sent a telegram to Mrs. Arthur Krauss, one of Seattle's most enthusiastic and important Arboretum supporters, in which he asked her to urge the mayor to commission the Olmsted Brothers. She became a supporter.

Dawson also sent letters to other Northwest clients of the Olmsted Brothers, among them Donald Frederick of Frederick and Nelson's Department Store, whose Highlands garden the firm had recently designed. "I . . . have a very interesting project in Seattle, and I hope that if you can get an opportunity you will do a little boosting for me." In the same letter Dawson identified Mrs. Arthur Krauss, Dean Winkenwerder of the University of Washington's Forestry Department and Donald G. Graham, among others, as advocates for the creation of an arboretum in Washington Park.

Due to Saunders's cheerleading, and Dawson's charm, the City of Seattle abandoned its costly national competition and agreed once again to hire the Olmsted Brothers firm, this time to design the Arboretum's General Plan. The stop-start nature of the next year of Arboretum planning is on display in Olmsted Brothers office correspondence, now permanently housed at the Library of Congress and here in Seattle on microfilm (see below).

Unfortunately, Charles Saunders did not live to see fruit from the seeds he had planted so carefully in early 1934. On March 19th, 1935 James Dawson received the following letter from Dean Winkenwerder: "Your letter to our mutual friend, Mr. Charles W. Saunders, came too late. Mr. Williams [Saunders's caretaker] I understand wired you concerning Mr. Saunders' passing . . . Since you mention the matter of the Arboretum in your letter; Mr. Williams has turned this letter over to me for reply . . . "

Dawson replied to Winkenwerder on March 26th: "I have been wanting to write you ever since I received the sad news about dear old Charlie Saunders, and tell you that I might burden you by coming to see you once in a while when I come to Seattle as an outlet for my long affection for Charlie Saunders . . . "

Although the Olmsted Brothers name is on the Arboretum General Plan of 1936, Charles W. Saunders was one of the "architects" behind the scenes. He may be remembered today for his brilliant architecture, but his political and personal skills brought the Olmsted Brothers back to Seattle to design the new Arboretum. The architect and the landscape architect together planted the Arboretum plan. ❧

**Endnote:* In addition to the original Washington Park papers lodged with Olmsted Associates papers in the Library of Congress in Washington, D.C., copies of the documents associated with the Olmsted Brothers' Washington Park and Arboretum General Plan projects are kept on microfilm at the Seattle City Hall Clerk's office (Olmsted Brothers job numbers 2699 and 2690). Additional microfilm copies are housed at the Seattle Central Library (gifts from a grant to the Friends of Seattle's Olmsted Parks) and at the University of Washington Library.

JOAN HOCKADAY is the author of "Greenscapes: Olmsted's Pacific Northwest," Washington State University Press, 2009. She is a former member of the "Bulletin" Editorial Board and is currently on the board of the Friends of Seattle's Olmsted Parks (FSOP).

A Tree Blooms in Summer

By Christina Pfeiffer

Thoughts of summer trees conjure images of relaxing in the shade of lush green leaves rustling in cool breezes. But there is one tree that will not be relegated to a mere green backdrop. From late spring to early fall, delicate, orchid-like flower clusters float along the branch tips of x *Chitalpa tashkentensis*, rivaling those of many an herbaceous perennial.

This lovely tree has taken an unusual journey on its way to becoming an ornamental in American gardens. In the 1960s, Nikolai Russanov of the Tashkent Botanical Gardens in Uzbekistan bred together two North American species of the catalpa family that would never have crossed paths in the wild to produce a rare inter-generic hybrid. He crossed Desert willow (*Chilopsis linearis*) with Southern catalpa (*Catalpa bignonioides*) to produce x *Chitalpa tashkentensis*. Thus Russanov introduced a very hardy, long-flowering and drought-tolerant plant selection to a region with few options for flowering ornamental trees. Cuttings of the new plant came to the Cary Arboretum of the New York Botanical Gardens in 1977. Robert Hebb of the Cary Arboretum distributed plants from these cuttings to other U.S. botanical gardens in 1982. The hybrid received its official name in 1991 from Thomas S. Elias and Walter Wisura, then serving as botanists at the Rancho Santa Ana Botanical Gardens in California.

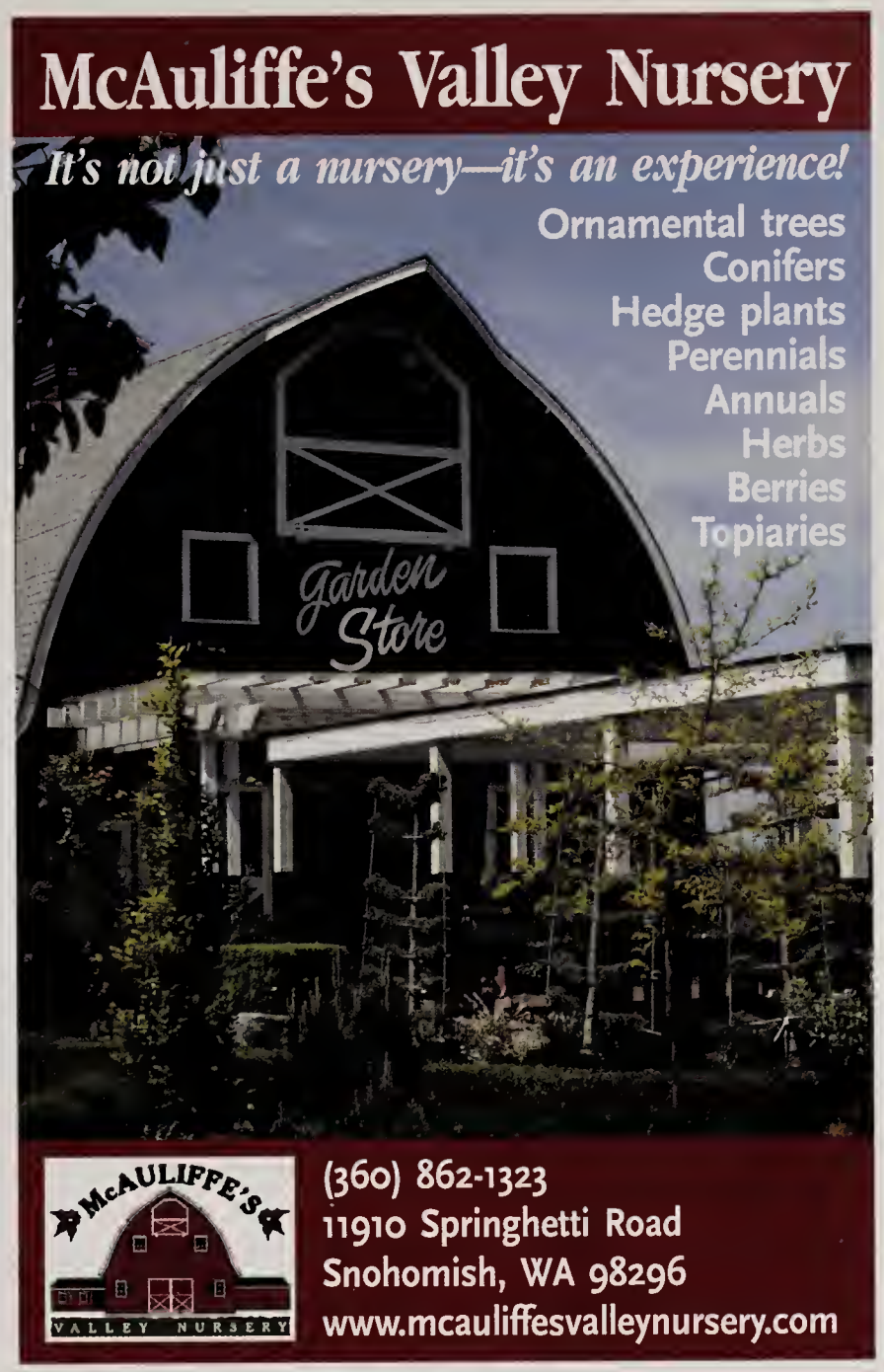
Hardy to zone 6, x *Chitalpa tashkentensis* 'Pink Dawn' and 'Morning Cloud'—propagules from the two original clones received from Tashkent—are now available in many Pacific Northwest nurseries.

ABOVE: The orchid-like blooms of x *Chitalpa tashkentensis* 'Pink Dawn' (Photograph by Richie Steffens)

The Arboretum received its plants as cuttings from Rancho Santa Ana in the early 1990s. New plants of *Chilopsis linearis* and x *Chitalpa tashkentensis* were located near the established *Catalpa bignonioides* at the south end of the Arboretum, west of Azalea Way, to display the interesting lineage between these hardy members of the mostly tropical Bignoniaceae family. This damp site proved somewhat inhospitable to the new plants. A sunnier, more arid site at the Center for Urban Horticulture has provided more optimal growing conditions, and today nearly full-size, open-grown specimens are on view there: 'Morning Cloud' can reach 30-40 feet tall, while 'Pink Dawn' is slightly smaller and broader in form. Specimens of x *Chitalpa* are deciduous, with six-inch-long, oblong leaves that taper to a fine point. Because of its desert parentage, it thrives in sun to light shade in well-drained, low-fertility soils. Fast growing and drought tolerant once established, it is best placed in a large bed or naturalized area, where fallen blooms will be less noticed. (These sterile clones bear no fruit.) It is ideal for use in a water-wise garden, either as a focal point for a summer display or as part of a tall, informal screen.

The one-inch long, bell-shaped blossoms are smaller versions of the familiar *Catalpa bignonioides* flowers. Their purple-speckled throats attract bees, butterflies and hummingbirds all summer long. Hmmm . . . relaxing in the shade of a lush green canopy, dotted with orchid-like blooms in which hummingbirds dart and hover: Now that's a summer tree! Can you see one in your own garden? ~

Christina Pfeiffer is a horticulture instructor, writer and consultant who formerly served as Washington Park Arboretum's horticulturist. She is co-author with Mary Robson of "Month-by-Month Gardening in Washington and Oregon," Cool Springs Press, 2005. Pfeiffer also serves on the "Bulletin" Editorial Board.



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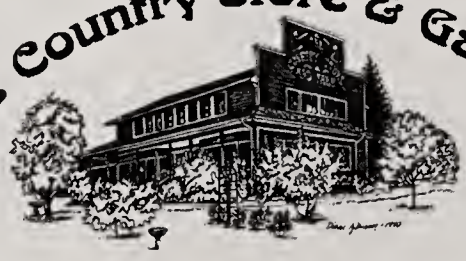

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Five Fabulous Garden Plants

continued from page 19

species overlap considerably, and naturally occurring hybrids have since been identified in a number of states.) The features of the hybrid are intermediate between the two parent species. Most notably, its leaves generally have five lobes rather than three (*Q. marilandica*) or seven (*Q. velutina*). And it's a medium-sized to large tree (30 to 60 feet tall) rather than a small or strictly large tree (*Q. marilandica* grows 20 to 30 feet tall, while *Q. velutina* grows up to 80 feet tall).

The story of 'Seattle Trident' begins in 1953, when the Arboretum, under the directorship of Brian Mulligan, planted three specimens of *Quercus* × *bushii* that had been sent as seed from the Arnold Arboretum, in Boston, almost a decade and a half earlier. In 1962, the WPA paid the favor forward by sending scions from the three hybrid oaks to Sir Harold Hillier of the Hillier Garden & Arboretum. The gardeners at the Hillier Arboretum grafted the scions onto varying oak rootstock and planted the best ones out. There was something unusual about the WPA hybrids: Instead of displaying the signature five-lobed hybrid leaves, they sported three-lobed leaves, similar to those of *Q. marilandica*; size-wise, however, they were more like the larger oak parent, *Q. velutina*. Fast-forward to 1998, and the original WPA trees from 1953, and their seed parents at the Arnold Arboretum had all passed on to the netherworld. However, one of the Hillier Arboretum transplants had grown into such a fine specimen that the staff there decided to develop it as a cultivar. They named it 'Seattle Trident' because of its three-lobed leaves and origins in the Washington Park Arboretum.

In a sort of botanical version of the "prodigal son" parable, the Hillier Arboretum staff sent scions from their 'Seattle Trident' specimen back home that same year. Our staff had them grafted onto *Quercus palustris*

rootstock and planted five specimens in the Oak Collection, just north of the east end of the stone bridge, in fall 2002. The Hillier manual describes the selection as "a magnificent foliage plant with large, broadly obovate, glossy, dark-green leaves to about 20 cm long, prominently three-lobed at the apex." A less jargony and more whimsical way to describe the foliage is "wonderfully duck-foot-like." Perhaps because of the difficulty of propagating oaks vegatatively, 'Seattle Trident' is not available in the trade, at least not yet anyway. So you'll have to come to the WPA to see it (or pay a visit to the Hillier Arboretum).

While you're here, check out the rest of the WPA's fabulous five—not to mention the many thousands of other beautiful plants in our collection. ~

Niall Dunne is communications manager for the Arboretum Foundation and is a member of the "Bulletin" Editorial Board. He also is a freelance writer and editor. His latest book is "Healthy Soils for Sustainable Gardens," Brooklyn Botanic Garden, 2009. **Randall Hitchin** serves as the plant collection manager and registrar at the University of Washington Botanic Gardens and as a botanical editor for the "Bulletin." He is a lifelong student of botany and has been an avid gardener since the age of five.

A BIBLIOGRAPHY OF ARBORETUM PLANT SELECTIONS

By Randall Hitchin

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